THE METROPOLITAN MUSEUM OF ART
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The Anderson Galleries

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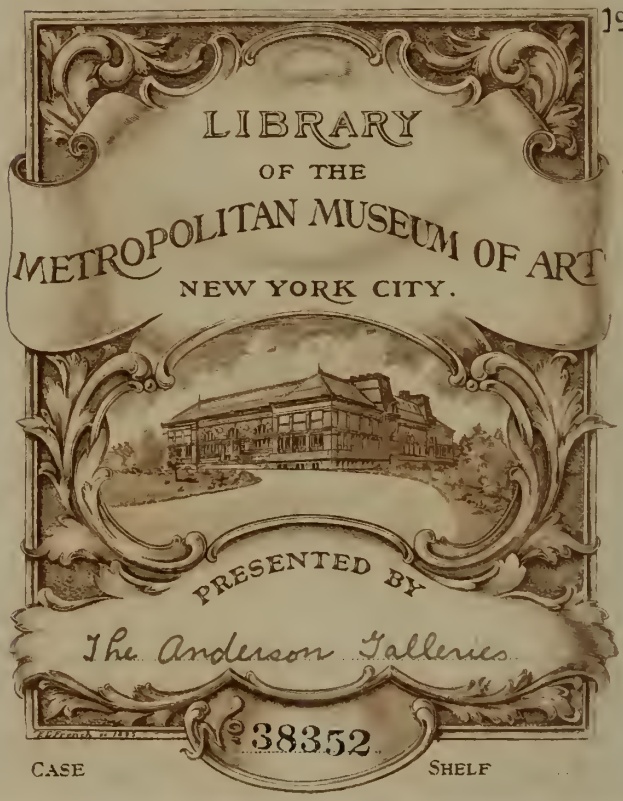

No. 847

Etchings, Color Engravings, Water-Colors, etc.

THE REMAINING MISCELLANEOUS STOCK

OF

THE NEW YORK CO-OPERATIVE SOCIETY

CORNER OF FIFTH AVENUE AND THIRTY-FOURTH STREET
NEW YORK

(RETIRING FROM BUSINESS)

INCLUDING

Original Drawings BY E. A. ABBEY, J. F. MILLET, CONSTANT TROYON, PAUL HELLEU, MALCOLM STRAUSS, THOMAS NAST, JEAN PALEOLOGUE, C. D. GIBSON, ETC.

Framed Autographs OF J. MCNEILL WHISTLER, J. L. GÉROME, JOHN BURROUGHS, MDME. DE STAEL, HENRY FIELDING, ETC.

Paintings and Water-Colors BY GILBERT GAUL, HENRY HUTT, SCOTSON-CLARK, AND OTHERS.

Mezzotints, Etchings, Color Prints BY WELL-KNOWN ARTISTS.

ALL FRAMED

TO BE SOLD

THURSDAY EVENING, MAY 26, 1910

BEGINNING AT **8.15** O'CLOCK

ON EXHIBITION FROM FRIDAY, MAY 20TH, 1910,
10 A.M. TO 5.30 P.M.

The Anderson Auction Company

12 EAST 46TH STREET
NEW YORK

TELEPHONE, MURRAY HILL 120

Conditions of Sale.

1. All bids to be **per Lot** as numbered in the Catalogue.

2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which the Anderson Auction Company will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.

5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.

6. All lots will be exposed for public exhibition two or more days before the date of sale, for examination by intending purchasers, and the Anderson Auction Company will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and make no warranty whatever, but will sell each lot exactly as it is, **without recourse.** But upon receiving before the date of sale expert opinion in writing that any lot is not as represented, the Anderson Auction Company will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.

7. **Terms Cash.** Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be re-sold by either private or public sale at such time as the Anderson Auction Company shall determine, without further notice, and if any deficiency arises from such re-sale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of the Anderson Auction Company to enforce the contract with the buyer, without such re-sale.

8. The Anderson Auction Company will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

THE ANDERSON AUCTION COMPANY,
12 East 46th Street, New York.

Priced Copy of this Catalogue may be secured for 50 cents.

No. 847

Etchings
Color Engravings, Water-Colors, etc.

THE REMAINING MISCELLANEOUS STOCK OF

THE NEW YORK CO-OPERATIVE SOCIETY

(RETIRING FROM BUSINESS)

All the numbers in the following catalogue are framed and glazed, but to prevent repetition it is not so stated. In a very few cases the frames may be damaged, or the glass broken, but all are sold as they are, and not returnable.

CARBON PRINTS, REPRODUCTIONS, ETC.

1. CLAY (JOHN C.). "Ich Liebe Dich"; and 2 others. (3)
2. GUNST (THEO.). Blue prints of little girls and Dutch interiors. (3)
3. BOTTICELLI'S "Virgin and Child," and three others.
4. BOUGUEREAU. "Cupid and Psyche," and another similar. (2)
5. BLENNER (CARL). "An American Beauty."
6. EDWARD VII., by Wm. Nicholson; "Love Me Love My Dog," and two others, after Reynolds; and other colored prints. (6)
7. "FIND THE BLUFFER," by O'Neill; Higher Education, by Stuart Travis; and other prints. (6)
8. CUPID AND PSYCHE; Uriel and Spinoza; and other carbon prints, etc. (5)
9. THE OBSERVATION CAR; "Possums"; and other carbon prints. (6)
10. LANDSCAPE AFTER RUYSDAEL; Dutch Scenes; and other carbon prints, etc. (6)

11. LANCES OF PARMS, after Velasquez; Rossetti's Blessed Damosel; etc. (9)

12. BRASS MOTTOES. Engraved brass plates containing a sentiment from Kipling, Dickens, etc. Framed. (3)

13. ETCHINGS. A Shepherd leading his flock to pasture, etched by Greux after Millet; Coast Scene, remarque proof etching by J. Holler, signed. (2)

14. HUSENETT (A. v.). Pastel drawings of deer; Passe-partouts (glass broken). (2)

15. GIBSON (CHARLES DANA). "In days to come the churches may be fuller"; and other reproductions after Henry Hutt, etc. (4)

16. HELLEU (PAUL), Wright (Ethel), and others. Fancy heads of women. A collection of four.

17. HOPPNER BEAUTIES, a series of four; portraits of Shakespeare, Richard Wagner, Rembrandt picture, and others. (9)

18. GILBERT (S. ALLAN). "Edith" (in colors), "Girl with Roses" and "All is Vanity." Process Prints. (3)

19. GIBSON (CHARLES DANA), A. B. Wenzell, Walter A. Clark. A collection of six black-and-white pictures. Reproductions. (6)

20. "HOUNDS IN LEASH," the famous London bas-relief. Carbon Print.

21. NICHOLSON (WILLIAM), and other Artists. A collection of portraits of Whistler, Henry Irving, Longfellow, Beethoven, Wagner, etc. (5)

22. JAPANESE COLOR PRINT; French color print after Heller ("The Cardinal"); and color print after Reynolds. (3)

23. MILLAIS (J. F.), "The Peasant Girl"; Bocklin, "The Vestal Shrine"; Lawrence (Thos.), Portrait of a Lady; and others. (6)

24. PENFIELD (EDWARD), "The New Cart"; Wyeth (E. C.), "The Bucking Bronco"; Smedley (W. T.), "The Football Game." (3)

25. REPRODUCTIONS of famous paintings by Reynolds, Gainsborough, and others, including portraits of Lady Hamilton, Mrs. Cosway and others. (7)

26. LELY (SIR PETER), Burne-Jones, and others. A collection of engravings, etc., after. (6)

27. RUISDAEL, "The Milkmaid"; Bisson, "Cupid," and another. (3)

28. MAXFIELD PARISH, Jessie W. Smith and others. A collection of five children's pictures. All in colors. (5)

29. SMITH (JESSIE W.), Theo. Ernst and others. A series of six pictures of children. (6)

30. TRAVIS (STUART). "Before the Game," "Reading the Tea Leaves," and others by this pleasing artist. Reproductions. 5 different.

31. VELASQUEZ'S "Cupid," Knaus' "The Holy Family," and Burne-Jones' "Beatrice." (3)

32. PERAUX (LIONEL). Engraving in color of "The Wedding Night."

33. BARTOLOZZI SCHOOL. Two Allegorical Colored Engravings, by Bartolozzi and Burke. Late impressions. Gilt frames. (2)

34. —— Children with a mask, after Reynolds, and two others. Colored. (3)

35. ROSSI (LUCIUS). Fine French Color Fac-simile. "Blind Man's Buff." Gilt frame.

36. BOUCHER (FRANCOIS). Pastoral scene, in colors.

37. REYNOLDS (SIR JOSHUA). Countess Spencer. Stipple engraving, in colors. Late impression.

38. BARTOLOZZI (F.). Summer. Engraving after Bartolozzi. (Glass broken.)

39. MORLAND (GEORGE). The Repast. Colored engraving after Morland. Folio.

40. PANEL of Dogs Playing Poker. In colors.

41. VAN DYCK. Portrait of a Court Lady, in ruff and puffed sleeves. Fine carbon print from the original painting. Large folio. Framed.

42. VAN DYCK. Portrait of himself. Framed and glazed.

43. BURNE-JONES (SIR E.). Charity. Fine carbon print. Folio.

WATER-COLORS, PASTELS, DRAWINGS, &c.

44. SEDELMEIER (P.). A Country Brook in Early Spring. Signed, and dated 1893. Gilt frame. 26 x 20 in. Water-color.

45. FISHER (HARRISON). Full-length figure of a young woman, in evening dress, seated in a chair. Signed. Framed. 32½ x 23½ in. Pencil and wash drawing.

46. DORVILLE (NOE). In a Café. Stylishly dressed woman at a bar, with admirers. Framed. 30½ x 22 in. Pastel drawing.

47. UNSIGNED. A young boy and keeper shooting, accompanied by two dogs. Probably by a German artist, 19th century Painting. 33½ x 20 in.

48. UNSIGNED. Woodland landscape, with a river. Water-color. Gilt frame. 18½ x 21 in.

49. FLETEURTRE.? "L'Etang de St. Goudou. Finely painted water-color, sunset effect. Signed. Gilt frame. 19 x 25½ in.

50. HAGBERG (C. J.). A meadow with wood in the background, the sky glowing with a purple sunset. Water-color. Signed. Gilt frame. 15 x 21 in.

51. —— Another similar scene by the same painter, a Dutch windmill showing through the trees. Signed. Gilt frame. 11½ x 17½ in.

52. JACOPO DA PONTE, called IL BASSANO, *Italian painter, early 16th century.* John the Baptist. Pen and ink drawing, washed with sepia. 4to. Framed. From the G. C. Clark collection.

53. GIOVANNI BATTISTA VANNI, *Florentine painter and engraver, 17th century.* Sepia drawing of a saint supported by angels, being a design for a fresco in the Cathedral of Parma. Framed.

54. BACCIO BANDINELLI, *Italian painter, early 16th century.* The Almighty with his hand on an orb. Charcoal drawing. Framed.

55. CHINESE WATER-COLOR. Chinese Junk, on rice paper. Glazed and framed.

56. BOUY. Woman in low-cut dress, seen from the back. Pastel drawing. Reproduction after Hamilton King. (2)

57. LEE (LUCY). Pastel drawing of a young woman's head. Black and white drawing of a portrait by E. S. Grant, and two pastel drawings. (4)

58. KILVERT (B. CORY). The Lesson; The Disappointed Angler. Drawings in black and white. Signed. (2)

59. WEDGWOOD. Wall decorations in imitation of Wedgwood Ware, figures in white relief on a blue surface. Six pieces (five of the same).

60. GRAY (G. HOWELL). A Winter Scene: A Country Road. Water-color. Gilt frame. 12½ x 22½ in.

61. WRIGHT. Pastel Portrait of a Young Woman. Signed. Framed. Folio.

62. CORNIEL (R.). Two-water color drawings of horses at pasture. Carefully drawn and colored. Gilt frames. (2)

63. GILBERT (F. ALLEN). Pastel Drawing. A young woman in evening dress, seated on a lounge. Effective contrasts in color. Signed. Framed.

64. PEIRCE (THOMAS MITCHELL). Crayon and pencil drawings: A Young Woman in large feather hat, holding a red rose, and a full length of a young woman bareheaded. Signed and framed. (2)

65. DESCHAMPS (A.). Water-color drawing. Child Feeding a Kitten. Framed.

66. TRAVER (C. WARDE). Oval portrait in deep red tones of a girl. Water-color.

67. KRONBERG (LOUIS). Original pastel in colors. Ballet Dancers. One of his famous pastels. Framed and glazed.

68. MEYER (HERMAN). Water-color drawing. "Spring." Glazed and framed.

69. HUSENETT (ARTHUR). Original water-color drawing of a horse's head. Framed and glazed.

70. SMITH (JESSIE WILCOX). One original pen-and-ink drawing, and 3 prints in color. All framed and glazed. (4)

71. HADLEY (F. M.), Original burnt paintings (2); Scotson-Clarke, "A Russian Jew," and others. The whole of this collection being original drawings or paintings. (5)

ABBEY (E. A.)

72. PEN-AND-INK DRAWING.

Three "blanchisseuses" carry two baskets of their work between them, from which protrude the heads of men. Signed.

BATES (HARRY).

73. LOVE AND DEATH.

Fine Carbon Print of his most famous sculpture. Folio.

BEARDSLEY (AUBREY).

74. PORTRAIT.
Pencil-and-chalk Drawing by G. F. Scotson-Clark. Signed, and dated "Bournemouth, '97." Folio.
On the back is pencilled "With the exception of a photograph taken in his room at Mentone, this is the last portrait made of Aubrey Beardsley."

BOULARD (AUGUSTE).

Noted Contemporary French Etcher.

75. LANDSCAPE: EVENING.
Etched after B. W. Leader. 1903. Large folio. Proof signed by both painter and etcher. In handsome gilt frame.

BRANCCIANI (C.)

76. A MEDITERRANEAN VIEW (SORRENTO?).
Delicately and neatly painted. Signed. In gilt frame, 17 x 21 in.

BRISSE (R.)

77. LANDSCAPE AFTER CONSTABLE.
Signed Proof Etching. 4to.

BRUNET-DEBAINES (A.)

78. "IN THE EVENING THERE SHALL BE LIGHT."
Etched after B. W. Leader, 1885.
Large folio.

BURROUGHS (JOHN).

79. AUTOGRAPHED PORTRAIT.
Photograph by G. C. Cox, with signed autograph presentation by John Burroughs to Wm. Carey.

CARACCI (ANNIBALE).

80. POLYPHEMUS.
Pencil and chalk drawing. Mounted in a frame with an engraved portrait of the painter.

COACHING.

81. COACHING INCIDENTS.
Five different scenes on one sheet. Painted by W. S. Shayer. Engraved by E. G. Hester. Printed in colors. Large folio.

COLEY (MARY).

82. FLORA.
Decorative panel print in colors. Folio.

COLONIAL CURRENCY.

83. MARYLAND, HALF DOLLAR, 1774; ONE DOLLAR, 1770, and TWO DOLLARS, 1770. PENNSYLVANIA, ONE DOLLAR, 1775.
Mounted in one frame.

COROT (J. B. M.)

84. LANDSCAPE.
Reproduction in colors. Folio.

COUSINS (SAMUEL).

85. POMONA.
Engraved in mezzotint and stipple after Sir J. E. Millais. Open Letter Proof. In gilt frame.

CRUIKSHANK (GEORGE).

86. FAIRY CONNOISSEURS INSPECTING MR. FREDERICK LOCKER'S COLLECTION OF DRAWINGS.
Etched Frontispiece to the Rowfant Catalogue, 1868. Proof printed in brown ink.

DE STAEL (MADAME).

87. AUTOGRAPH LETTER.
A. L. 2 pp., not signed, to Count Beugnot, complimenting him on a letter he had written. Mounted in a frame with a lithograph engraved portrait, and a pencil drawing of her by Lord Llandaff (from the collection of T. W. Higginson).

DICKSEE (HERBERT).

88. "FIRE WORSHIPPERS."
Hound and King Charles Spaniel in front of open fire. Etching in brown. Framed.

FIELDING (HENRY).

89. AUTOGRAPH DOCUMENT.
A legal opinion, one page fcp. written in the autograph of Henry Fielding, with certification by his grandson that it is in the autograph of the author of "Tom Jones." Mounted in a frame with two portraits—by Hogarth, and after Reynolds.

FRANKLIN (BENJAMIN).

90. BUST PORTRAIT.
Fine Carbon Print after the rare painting by Cochin. Large folio.

GAINSBOROUGH (T.)

91. GEORGIANA, DUCHESS OF DEVONSHIRE.
Mezzotint after Gainsborough. Large folio.

GAUL (GILBERT).

92. AN INCIDENT OF THE CIVIL WAR.
On the frozen bank of a small stream a group of Federal soldiers are brewing their coffee. On the opposite bank stand the Confederate pickets. Communication is being established between them by means of a small sled, rigged with a pocket-handkerchief sail, sent over the frozen ice, and luxuries on the one side, and tobacco on the other, exchanged. Painting in black and white, and signed. 26 x 36 in.

GEROME (J. L.)

The Noted French Painter.

93. AUTOGRAPH LETTER SIGNED.
One page 8vo, dated Bougival, Juillet, 1877. A letter of sympathy to a friend in affliction. Mounted in a frame with a proof reproduction of one of Gerome's Moorish paintings.

GIBSON (CHARLES DANA).

94. "SUNDAY MORNING FROM A SUSCEPTIBLE PARSON'S POINT OF VIEW."
The original signed pen drawing of this well-known picture. In gilt frame. 25½ x 37½ in.

GOETHE.

95. GOETHE IN ITALY.
Carbon print. Folio.

GRANT (GEN. U. S.)

96. LETTER SIGNED OF GENERAL GRANT, AND PORTRAIT BY MARSHALL.
L. S. of Gen. Grant, dated "Executive Mansion, Feb. 9th, 1877," addressed to "The Senate and House of Representatives," forwarding the report of the Executive Department of the International Exhibition of 1876, and recommending that it be printed. 2 pp. folio.
Mounted in one frame, with a fine impression of Marshall's portrait of Grant, a small etching of his birthplace and a Civil War scene.

HELLEU (PAUL).

97. DRAWING IN RED AND WHITE CHALKS of a young woman lying on a couch and looking over its top.
Signed. Gilt frame. 26½ x 34½ in.

98. DRAWING IN RED AND WHITE CHALKS of a young woman seated, with her hand to her chin.
Signed. Gilt frame. 31½ x 28½ in.

HERMANN (HANS).

99. SCENE IN HOLLAND.
Water-color. Signed. 19½ x 23½ in.

HUTT (HENRY).

100. YACHTING SCENE.
The stern of a yacht, with a fashionable party of men and women, is seen; one of the young ladies steers, while others sit around. Other yachts are seen on the sea horizon.
Painting. Signed. 31½ x 41½ in.

JACQUE (CHARLES).

101. LA SORTIE (SHEEP LEAVING A STABLE FOR THE FIELDS).
Etched after Charles Jacque by Achille Gilbert. Remarque proof, signed by Gilbert and Jacque (twice). Large folio.

JORIL (A.)

102. WOODLAND SCENE, WITH TWO DEER.
Autumn tints. Signed. Gilt frame. 20½ x 28 in. Water-color.

KING (HAMILTON).

103. YOUNG WOMAN AT HER DRESSING-TABLE.
Signed. 26 x 19 in. Pastel.

104. YOUNG WOMAN WARMING HER HANDS AT A FIRE BEFORE RETIRING.
Signed. 24½ x 18½ in. Pastel.

105. YOUNG WOMAN IN EVENING DRESS.
Signed. 26 x 19 in. Pastel.

106. YOUNG WOMAN SEATED IN FRONT OF A FIRE.
Signed. 26 x 19 in. Pastel.

LEBRUN (MDME.)

107. MEZZOTINT PRINTED IN COLORS.
BEAUTIFUL IMPRESSION.

108. PORTRAIT OF MDME. VIGÉE LEBRUN AND HER DAUGHTER.
Carbon print of the famous painting. Small folio.

109. PORTRAIT OF MDME. LEBRUN, WITH PALETTE.
Etching. Proof on India paper. 8vo.

LINCOLN (ABRAHAM).

110. BUST PORTRAIT, after Max Bachmann.
Signed proof. Large folio. 1906.

111. PORTRAIT.
Line engraving by J. C. McRae, with marginal views of his lying-in-state, etc.

LONGFELLOW (H. W.)

112. PORTRAIT AND AUTOGRAPHED CHEQUE, 1872.

LOW (WILL H.)

113. AUTOGRAPH LETTER AND SIGNED PROOF ENGRAVINGS.
Two signed proof engravings by Will H. Low, accompanied by a signed autograph letter referring to them. Mounted in one frame.

MARIE ANTOINETTE.

114. FULL LENGTH, IN COURT ROBES.
Line engraving by Roger. Modern reproduction, printed in colors. Gilt frame.

MEISSONIER (J. L. E.)

115. AUTOGRAPH SIGNATURE AND PORTRAIT.
Signature to a certificate (1881). Mounted in a frame, with an etched portrait of the painter.

MILLET (J. F.)

The famous Painter of the "Angelus."

116. ORIGINAL PEN-AND-INK DRAWINGS.
Three sketches of landscapes, each 4½ x 6 in., one marked "Vichy," and possibly a study of the surroundings of that town, another somewhat resembling the Barbazon country, and the third showing a more rolling landscape. Each with his stamp. Mounted together in a gilt frame.

* Excellent specimens of his smaller drawings, and no doubt coming from one of the sales in Paris of his effects.

MONTAUT (E.)

117. MOTORING SCENES WITH RENAULT AND FIAT CARS.
Colored reproductions. Folio. (2)

MOREAU LE JEUNE (J. M.)

118. LES DELICES DE LA MATERNITÉ.
LA SORTIE DE L'OPERA.
LE VRAI BONHEUR.
India proof engravings after Moreau, from Restif La Bretonne's "Modes." Colored by hand. (3)

MORLAND (GEORGE.)

119. RUSTIC SCENE.
Colored stipple engraving in the style of Morland. Folio.

MURILLO.

120. BEGGAR BOYS.
Carbon print. Large 4to.

NAPOLEON.

121. MEZZOTINT PORTRAIT.

NAST (THOMAS).

122. GEORGE WASHINGTON.
Pen-and-ink drawing of a Washington Monument, with bust of Washington beneath and inscription "First in War," etc., the Capitol in the background. Excellently drawn and signed. 30½ x 22 in.

NUREMBERG CHRONICLE.

123. LEAF FROM THIS FAMOUS CHRONICLE, with fine woodcut on each side. Folio. Nuremberg: A. Koburger, 1493.
* The woodcut in the recto represents England.

OSTERLIND.

124. THE WATER BEARER.
Dry-point printed in colors. Signed proof. Folio.

JEAN PALEOLOGUE.

125. CRAYON PORTRAIT OF A GIRL.

* This pastel by the artist who decorated Martin's Café, and who executed the well-known dry-points to the "Story of Champagne," is signed with the name "Boyer," which he sometimes uses.

126. A YOUNG WOMAN IN A THEATRE BOX.

Colored pastel drawing. Folio, Signed "Boyer." Gilt frame.

127. NUDE STUDY.

Colored crayon drawing. Signed.

128. PORTRAIT OF A YOUNG WOMAN IN A BLUE FEATHER HAT.

Colored pastel drawing. Signed.

129. TWO REPRODUCTIONS OF DRAWINGS. (2)

PAREDES (V. DE).

130. MOZART RECEIVED BY THE QUEEN.

Colored reproduction of the painting. Folio. Gilt frame.

RAPHAEL.

131. THE SISTINE MADONNA.

Very fine carbon print. Large folio.

REMBRANDT.

132. PORTRAIT OF REMBRANDT.

Carbon print. Oval folio.

133. THE FAMILY OF TITUS.

Very Fine Reproduction of Colors. Large folio.

REYNOLDS (SIR JOSHUA).

134. NELLY O'BRIEN; and, MISS MORRIS.

Colored Mezzotints, by S. W. Reynolds. 8vo, gilt frames. (2)

135. "THE CHILD SAMUEL."

Colored Mezzotint. Restrike.

RONS (T. C.)

136. WINTER HUNTING SCENE.

The deer trying to escape through broken ice, the hunter on the river bank. Painting, 26 x 19 in.

ROSA (SALVATOR).

137. PEN-AND-INK DRAWING.
The Infant Jesus and St. John. 4to.

SADLER (W. DENDY).

138. GOSSIPS.
Etched by V. Focillon. Proof, signed by etcher and painter. Folio.

139. A DOUBTFUL BOTTLE.
Etched by Jas. Dobie. Open letter proof. Folio.

SCHREYER (ADOLF).

140. ARABS RECONNOITRING.
Very fine reproduction in colors. Large folio, in ornamental frame.

SCOTSON-CLARK (G. F.)

141. "CARLYLE AT CHELSEA."
Water-color, 25 x 24 in.

142. TOLSTOY.
Pastel Portrait. Signed. Carefully drawn. Signed. Large folio.

143. COLOR DRAWING.
Full-length figure of a Japanese woman in native dress. Excellently drawn in colors. Signed. Large folio.

144. PENCIL DRAWINGS.
Three drawings of women's heads—in turned-up hat and feathers, etc. Signed. Large folio. (3)

145. PASTEL DRAWING.
A woman asleep seated in a chair. Signed. Large folio.

146. A DUTCH COUPLE.
Water-color, signed.

147. DUTCH SCENE ON THE BANKS OF A CANAL, WITH A GROUP OF PEOPLE.
Water-color, signed in monogram.

148. A NORMAN FISHERMAN ON THE LOOKOUT.
Painting, signed.

149. A GIRL, WITH RIDING HAT.
Water-color.

150. PORTRAIT OF A LADY IN THE COSTUME OF THE MIDDLE 19TH CENTURY.
Wash drawing, brown tinted.

151. PORTRAIT OF LADY IN A LARGE HOOP SKIRT.
Charcoal drawing.

152. TWO WOMEN—(1) HEAD; (2) FULL LENGTH.
Water-colors. (2)

153. PENCIL DRAWINGS.
A Girl's Head in pencil, cowboy hat; Charcoal Drawing of the bust of a young woman. Folio. (2)

154. ORIGINAL WATER-COLOR DRAWING, "Girl with yellow hair"; original water-color drawing, portrait of King Leopold; "Silver Point," and "Silver Point" of Venice; original water-color drawing, Alexander the Great. (5)

155. PORTRAITS OF COUNT D'ORSAY, IBSEN, ETC.
Woodcuts in brown. (5)

SPORTING PRINTS—COLORED.

156. FOX HUNTING. "AWAY."
After Henry Alken by J. Harris. Large folio.

157. THE NOBLE TIPS. TIPPERARY MELODY, "The Marquis at Home."
Engraved by Hunt and Mackeral after F. C. Turner. Folio.

158. THE HALT (FOX HUNTER AND DOGS AT AN INN).
By N. Drummond.

159. FOX HUNTERS GOING TO THE MEET.
By N. Drummond.

160. IN FULL CRY—STOPPING THE COACH.
By N. Drummond.

161. DRAWN BLANK.
By N. Drummond.

162. THE CHECK.
By Cecil Aldin.

163. DRAWN BLANK.
By Cecil Aldin.

STRAUSS (MALCOLM A.)

Well-known Illustrator.

164. WATER-COLOR.
An excellently painted drawing of a young woman driving a fast horse and trap along a country road. 28½ x 30 in.

165. WASH DRAWING.
An automobile scene. Pen-and-ink and wash drawing. 22½ x 30½ in.

166. YOUNG WOMAN IN EVENING DRESS.
Charcoal and wash drawing. Folio.

167. YOUNG WOMAN IN OPERA COSTUME.
Pen-and-ink drawing. Large folio.

168. YOUNG WOMAN IN THEATRE COSTUME.
Pen-and-ink drawing. Large folio.

169. YOUNG WOMAN SEATED IN CHAIR.
Charcoal and wash drawing. Large folio.

170. THE MAN WHO PAYS.
Pen-and-ink drawing. Folio.

171. YOUNG WOMAN IN EVENING DRESS.
Pen-and-ink drawing. Folio.

172. YOUNG WOMAN IN WALKING COSTUME.
Charcoal and wash drawing. Full-length figure. Large folio.

173. YOUNG WOMAN IN RIDING COSTUME.
Water-color drawing. Full-length figure. Large folio.

174. YOUNG WOMAN IN OPERA COSTUME.
Pen-and-ink drawing. Full-length figure. Large folio.

175. TWO YOUNG WOMEN IN AN AUTOMOBILE.
Water-color drawing. Large folio. Gilt frame.

176. ORIGINAL DRAWING OF A GIRL AND ANOTHER. (2)

SWINBURNE (ALGERNON C.).

177. AUTOGRAPH LETTER SIGNED.
An A. L. S., dated Oct. 11, no year, thanking a friend for a present of Hayley's Ballads, illustrated by William Blake. Mounted in a frame, with portraits of Swinburne and Blake.

THULSTRUPP (T. DE).

178. BACHELOR'S DINNER AND THE GAME OF CARDS.
Colored prints after the originals. Oblong 4to. (2)

TRAVER (C. WARDE).

179. WATER-COLOR DRAWING.
Head of a Girl, fair-haired, with hat adorned with green leaves. Neatly painted. Signed. Gilt frame.

TROYON (CONSTANT).

The eminent French cattle painter.

180. LANDSCAPE.
Charcoal and White Drawing on bluish-gray paper. Very delicately executed, in his earlier manner. In gilt frame.

181. LANDSCAPE.
Charcoal Drawing on gray paper, showing a flat country. As delicately drawn as the preceding. Framed in black wood.

VAN MUYDEN (E.)

182. LIONS PLAYING.
Original pen-and-ink Drawing. Signed in initials and dated 1888.

183. LION RESTING ON A ROCK.
Pencil drawing. Unsigned.

184. TIGER LYING BENEATH A TREE.
Pen-and-ink drawing.

185. TIGER RESTING.
Pen-and-ink drawing.

VENNER (VICTOR).

186. THE WEDDING BREAKFAST! A GOOD SEND-OFF.
Prints, Colored, oblong folio. (2)

WASHINGTON (GEORGE).

187. WASHINGTON AND HIS GENERALS.
Line and stipple engraving by A. H. Ritchie. Large folio. Very fine impression, with key.

188. WASHINGTON RECEIVING A SALUTE ON THE FIELD OF TRENTON.
Line engraving by W. Holl after Faed. Open letter proof slightly stained. Large folio, in old gilt frame.

WASHINGTON (MARTHA).

189. PORTRAIT.

Etching from the Boston Athenæum portrait by T. Johnson. Signed Proof. 4to.

WHEATLEY (F.)

190. THE CRIES OF LONDON.

Two of the engravings by Schiavonetti. "Sweet China Oranges," and "Old Chairs to Mend." Colored and late impressions. (2)

WHISTLER (JAMES McNEILL).

191. AUTOGRAPH LETTER, signed with the "Butterfly."

Short A. L. S. of Whistler, issuing an invitation to Mr. Brookfield, dated Tite Street, Chelsea, 1 p., 8vo. Mounted in a large folio frame with portrait and 7 reproductions of rare etchings.

ZOGBAUM (R. F.)

192. DEWEY AT MANILA.

Reproduction of the original painting. Folio.

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